

Recording

SK-02-0389

Preparing to record

A number of system parameters must be set before actual recording can take place. Although you may not need to set every parameter described on the following pages, confusion and errors may be avoided if you read the entire section carefully before beginning to record.

Checklist for setting up

The following set-up steps are explained in detail on the following pages.

1. If you are recording from a MIDI device, make sure your MIDI network is properly connected and MIDI input parameters are set.
2. Recall a timbre from the Timbre Directory.
3. Select the recording tempo by setting a click rate and a click rate multiplier, if desired.
4. Turn on the Justify switch if you want your recorded notes placed to the nearest click or click subdivision.
5. Clear out the sequencer by erasing any previously recorded sequence.

Recalling a timbre

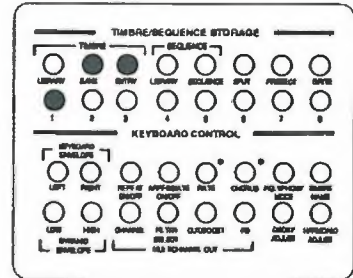
Using the keyboard control panel, you can recall a timbre from a timbre file in the current catalog or from a disk placed in floppy drive 0. You can also recall any track timbre in the current sequence to the keyboard.*

1. Press **BANK** and then a numbered button to select a timbre bank.
2. Press **ENTRY** and then a numbered button to select a timbre entry.

The selected timbre from a timbre file in the current catalog becomes the current timbre; its data appears in the keyboard display window.

If the timbre you want is in a subcatalog, use the Subcatalog Directory on the terminal screen to make that subcatalog the current catalog. Then use the buttons as usual.

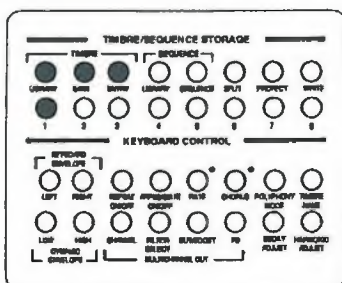
If you are recalling a sound file timbre and some sound files are missing, use the Missing Sound File display to identify and load the missing files. (See “Storing, recalling and playback.”)



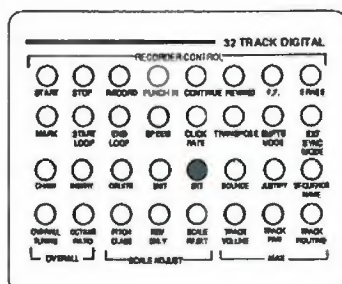
BANK, ENTRY,
numbered button
panel 4

* If you have a 96-voice poly system, special care must be taken when recalling timbres. See the section "Recording with a 96-voice poly system."

Preparing to record (con't)



TIMBRE LIBRARY, BANK, ENTRY, numbered button panel 4



SKT panel 2

Recalling a timbre (con't)

To recall a timbre from a floppy disk:

1. Place the disk containing the desired timbre file into floppy drive 0.
2. Press and hold TIMBRE LIBRARY.
3. Press BANK and a numbered button for the bank you want to recall.
4. Continue to hold down LIBRARY while you press ENTRY and the numbered button for the timbre you want to recall.

The selected timbre becomes the current timbre; its data appears in the display window.

To recall a timbre from a track in the current sequence:

1. Press SKT (select keyboard timbre).

The SKT button, the TRACK SELECT buttons and the numbered buttons in the TIMBRE/SEQUENCE STORAGE panel begin blinking.

2. Using the TRACK SELECT buttons, select the track containing the desired timbre.

All the blinking buttons go out, and the current keyboard timbre matches the timbre of the selected track.

Setting the keyboard polyphony

When you record multiple tracks, you may want to limit the number of notes that can sound simultaneously on any given track.

For example, if you make the keyboard timbre monophonic (polyphony setting = 1), only 1 note will sound at a time. Each new note played will cut off the decay of the previous note.

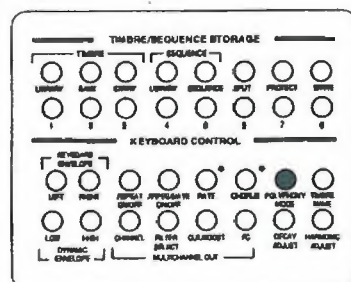
You can set the keyboard timbre to any number up to 128. When you record using that timbre, the track timbre retains the polyphony setting.

1. Press the POLYPHONY MODE button.

The display window shows

[number] POLYPHONY

2. Use the control knob to change the number of notes which can be played simultaneously by the keyboard timbre.



POLYPHONY MODE
panel 4

Preparing to record (con't)

Assigning tracks to TRACK SELECT buttons

You can record on any of 200 sequencer tracks. Any bank of 8 tracks may be assigned to any row of buttons. When you first enter the system, tracks 1-32 are assigned to buttons 1-32. If the Direct-to-Disk option is active, Direct-to-Disk tracks L1-L8 are assigned to buttons 25-32.

1. Select the MIDI or Multichannel Display from the Main Menu.
2. Use the arrow keys to place the cursor over any track number in the bank to which you wish to assign a different set of tracks.
3. Enter the number of a track you wish to assign to the selected bank of TRACK SELECT buttons. You may enter any number between 1 and 200. Enter L1 through L16 to assign Direct-to-Disk (live) tracks.

The track and its associated bank of eight tracks are assigned to the selected bank of TRACK SELECT buttons. The cursor moves to the selected track.

A bank of tracks may not be assigned to more than one bank of TRACK SELECT buttons. If you enter the number of a track that is already displayed on the screen, the cursor moves to that track and the TRACK SELECT button assignments remain the same.

Note: If a soloed track is no longer accessible from the keyboard control panel because its TRACK SELECT button has been reassigned, you must reassign the track to the button panel in order to unsolo it.

MIDI and Multichannel Displays

	Instrument Name	Out	Chan	Pres
KBD	RHODES			
1	ELECTRIC KIT	1	1	
2	PHASED BASS	1	1	
3	RIDE CYMBAL	1	1	
4	BONGO BELLS	1	1	
5	PERCUSSION	1	2	
6	TRIANGLE	1	2	
7	CONGA	1	3	
8	VIBES	1	3	
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				

MIDI ROUTING DISPLAY

1. Move cursor with arrow keys
2. Assign new track numbers and routings
3. Press space bar to increment values
4. Available outputs: 4

Sync In: OFF Out: 1 Inputs: ALL Echo: ON

21			
22			
23			
24			
25			
26			
27			
28			
29			
30			
31			
32			

Current Catalog: W0:

	Instrument Name	Left	Right	Poly
KBD	RHODES	1	1	1
1	ELECTRIC KIT	2	2	1
2	PHASED BASS	3	3	2
3	PIANO	4	4	3
4	STRINGS	5	5	3
5	Cueist 1	*1*	*1*	
6	Cueist 2	*2*	*2*	
7	Cueist 3	*3*	*3*	
8	Cueist 4	*4*	*4*	
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				

MULTICHANNEL ROUTING DISPLAY

1. Move cursor with arrow keys
2. Assign new track numbers and routings
3. Press space bar to increment values
4. M/C Outputs: 32 Poly Blns: 3 DTD Outputs: 8

21			
22			
23			
24			
L1	Track 1	*1*	*1*
L2	Track 2	*2*	*2*
L3	Track 3	*3*	*3*
L4	Track 4	*4*	*4*
L5	Track 5	*5*	*5*
L6	Track 6	*6*	*6*
L7	Track 7	*7*	*7*
L8	Track 8	*8*	*8*

Current Catalog: W0:

TIMBRE/SEQUENCE STORAGE

1	2	3	4	5	6	7	8	9	10
<input type="button" value="1"/>	<input type="button" value="2"/>	<input type="button" value="3"/>	<input type="button" value="4"/>	<input type="button" value="5"/>	<input type="button" value="6"/>	<input type="button" value="7"/>	<input type="button" value="8"/>	<input type="button" value="9"/>	<input type="button" value="10"/>

KEYBOARD CONTROL

LEFT	RIGHT	SOFT	REPEAT	REPEAT	REPEAT	REPEAT	REPEAT	REPEAT	REPEAT
<input type="button" value="LEFT"/>	<input type="button" value="RIGHT"/>	<input type="button" value="SOFT"/>	<input type="button" value="REPEAT"/>	<input type="button" value="REPEAT"/>	<input type="button" value="REPEAT"/>	<input type="button" value="REPEAT"/>	<input type="button" value="REPEAT"/>	<input type="button" value="REPEAT"/>	<input type="button" value="REPEAT"/>

**TIMBRE/SEQUENCE
STORAGE** Numbered
buttons 1, 2 and 3
panel 4

Preparing to record (con't)

Assigning Direct-to-Disk tracks to TRACK SELECT buttons

Direct-to-Disk tracks are assigned by default to TRACK SELECT buttons 25 through 32. You can assign them to any other bank of eight TRACK SELECT buttons using the Track Display. Once assigned, you can arm or disarm the tracks from the keyboard control panel one by one or in groups.

1. Select the Track Display from the Main Menu.
2. Click the Button column on the far left side of the display.
3. Press the Spacebar until the Direct-to-Disk tracks are assigned to the desired bank of TRACK SELECT buttons.

Track Display

RECORD

START

STOP

CONT

REW

FORWD

TRACK DISPLAY ▼

01:23:13:11:25

SMPTE

OFF IN OUT BOUNCE

Digital Transfer

Project: Commercial

Crossfade: 5 ms

Locked

Rate: 50.0 kHz

Start: :00

End: 12:00

Avail: 12:00

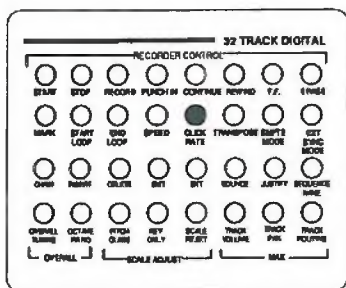
Used: 6:32

TRACKS								OUTPUTS			
Butn	No.	Track Title	Status	Mode	Used	Input	dB Out	No.	Vol	Pan	DOT
(25)	1.	Vocals	Safe	Auto	3:32	STM 1A	0 1	1.	100.0	50	2
(26)	2.	Voiceover	Safe	Auto	5:00	STM 1B	0 2	2.	100.0	-50	
(27)	3.	Music cues #1	Safe	Auto	5:43	OUT 2	0 3	3.	100.0	50	
(28)	4.	Music cues #2	Safe	Auto	6:32	TRK 3	0 4	4.	100.0	-50	
(29)	5.	Effects	Ready	Input	1:13	DIG 1	0 5	5.	100.0	50	
(30)	6.		Safe	Auto	:00	STM 0	0 6	6.	100.0	-50	
(31)	7.		Safe	Auto	:00	STM 0	0 7	7.	100.0	50	
(32)	8.		Safe	Auto	:00	0	0 8	8.	100.0	-50	
	9.		Unavail								
	10.		Unavail								
	11.		Unavail								
	12.		Unavail								
	13.		Unavail								
	14.		Unavail								
	15.		Unavail								
	16.		Unavail								

^A Backup Track ^C Erase Track ^U Unlock ^W All Repro ^Y All Auto
^B Load Track ^D Enter Fade ^V Lock ^X All Input ^Z All Safe

Current Catalog: W1: WORK

Preparing to record (con't)



CLICK RATE
panel 2

The digital metronome

The digital metronome provides an audible click used to synchronize recording on one track with that of another. If your system has been properly set up, the click is audible when you first load the Real-Time Performance system and press START. If it is not, see that the CLICK OUT jack on the control unit is connected to a line input on your console or mixer and that the volume level at the console is turned up.

The click can also be heard through headphones connected to the headphone jack on the back of the keyboard unit. The volume knob next to the headphone jack controls the headphone volume.

To turn the click off:

- Press the CLICK RATE button three times.

The button begins to blink, and the click becomes inaudible.

To turn the click back on:

- Press the CLICK RATE button once.

The button lights, and the click becomes audible.

The audible or inaudible state of the CLICK RATE button is retained in memory, even when you turn the button light out by pressing a different button to change another parameter. Pressing the CLICK RATE button when it is not lit does not change the status, but lights the button in its current state, displaying the click rate in the display window.

Setting a click rate or click period

The click can be expressed as either a click rate (beats-per-minute or frames-per-beat) or a click period (milliseconds). These values are reciprocals; that is, the click rate increases as the click period decreases, and vice versa.

When you first load the system, the click is expressed in beats-per-minute. When you press the CLICK RATE button, the button lights up and the display window shows:

120 BEATS/MIN

To see the click expressed as a click period:

- Press CLICK RATE a second time.

The button remains lit and the display window shows

500 MILLISEC

To return the setting to the click rate:

- Press CLICK RATE two more times.

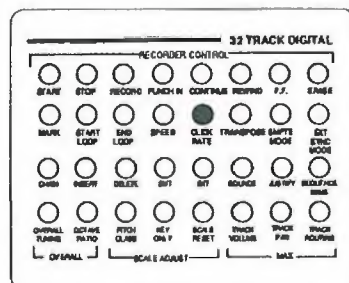
To change the click rate:

1. Press the CLICK RATE button.

The display window shows

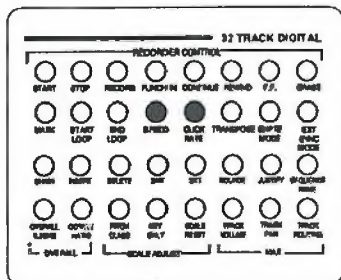
120.0 BEATS/MIN

2. Press START if you want to hear the click while you change the rate.
3. Use the control knob to change the click rate.



CLICK RATE
panel 2

Preparing to record (con't)



SPEED, CLICK RATE
panel 2

The frames-per-beat mode

When recording music for film synchronization, you may want to use a click rate expressed in frames-per-beat instead of beats-per-minute. Based on the standard film speed of 24 frames-per-second, this click rate allows you to specify the tempo of the music in film synchronization terms.

1. Press the SPEED button twice.

The number 0.960 appears in the display window. This timing adjustment is necessary so that each Synclavier click exactly equals an eighth of a frame.

2. Press CLICK RATE. The display window shows

12.4 FRAMES/BT

This default click rate makes each click last exactly 12 and 4/8ths frames at the frame rate of 24 frames-per-second. (The number to the right of the decimal is in base 8.)

3. To change the click rate, dial in a new frames-per-beat rate.

To return to a click rate in beats-per-minute (or a click period in milliseconds), press SPEED twice more. The setting returns to 1.000.

Any time the speed is set to 0.960, the click rate is displayed in frames-per-beat. This is true whether you press the SPEED button twice or use the control knob to dial the speed to 0.960.

Resetting the click rate to its default value

The default click rate is 120 beats-per-minute. The default value of its reciprocal, the click period, is 500 milliseconds.

When you store a sequence, the current click rate is stored along with it. When you erase a sequence, the current click rate is not reset to its default value.

You can only reset the click rate to its default value by

- using the control knob to set the click rate to 120.0 beats-per-minute or 500 milliseconds;
- leaving the Real-Time Performance system.

If you change the click rate after a sequence has been recorded, the tempo of the sequence remains the same. This allows you to set the click to different metronomic settings without changing the tempo.

Preparing to record (con't)

Recording with justification

When you record with justification, the computer automatically positions the notes you play exactly on the nearest click or selected subdivision of the click.

You specify the number of subdivisions by setting a click-rate multiplier to produce additional inaudible "clicks." You still hear the click only on the beat, but when recording, all notes are justified to the nearest internal click.

Different click-rate multiplier settings can be used to achieve different justification results. The default setting for the click rate multiplier is 4.

To set up for justified recording:

1. Press the JUSTIFY button so that it is lit.

The display window shows

[number] CLICK MUL

Justification is turned on.

2. Use the control knob to dial a number from 1 to 16.

The click is subdivided into the selected number of internal clicks.

Erasing a sequence

Before you record it may be necessary to erase anything previously recorded on the track or tracks to be used.

To erase an entire sequence:

- Press the ERASE button twice when none of the track select buttons are lit.

Notes on all tracks are erased. The display window shows the maximum number of notes that you can record with the amount of external memory installed in your system.*

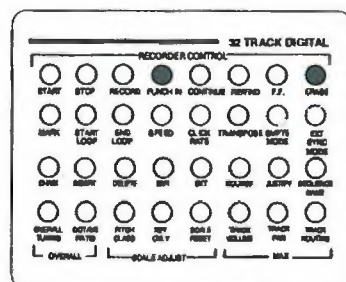
To erase one or more individual tracks:

1. Select the track or tracks you wish to erase by pressing the appropriate TRACK SELECT button(s). The buttons must be lit or blinking.
2. Press ERASE twice.

All tracks with lit or blinking buttons are erased. Tracks with buttons neither lit nor blinking are not erased.

You can also erase a section of track as you record by pressing PUNCH IN instead of RECORD (see "Punching in" in this section).

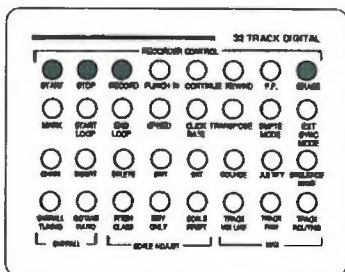
* This number will vary slightly depending on the keyboard timbre.



PUNCH IN, ERASE
panel 2

Recording

You record signals into the sequencer one track at a time.



START, STOP, RECORD,
ERASE
panel 2

Recording the first track

To record notes onto track 1 of the sequencer:

1. Press RECORD.

Both the START and RECORD buttons light, and button 1 under TRACK SELECT blinks.

2. Listen to the click for a couple of measures.
3. Play on the keyboard.

Your performance is automatically recorded on track 1.

4. Press STOP when you are finished recording.

To play back the recording:

- Press START once to play back your sequence from the first beat.
- Press START twice to play back from the first note.

If you do not like what you have recorded, you can erase the notes.

- Press ERASE twice.

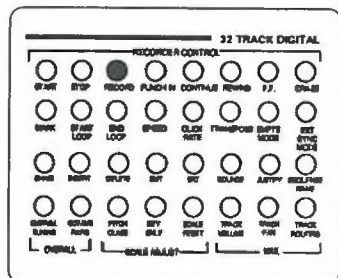
Overdubbing

When you record on a previously recorded track, nothing is erased. Any notes played while recording are simply added to the track.

Normally, when you press Record, the first track using the same timbre is selected for recording. If there is no track with the same timbre, the first empty track is selected.

Thus, if you have recorded on track 1 and want to add notes using the same timbre, the notes are added to track 1. If you add notes using a different timbre, the new notes are recorded on track 2.

Recording (con't)



RECORD
panel 2

Adding notes to a recorded sequence

You can record additional notes on the same track if you use the same timbre.

1. Press RECORD.

You hear the previously recorded notes:

2. Play any additional notes you wish to add to the track.

The notes are added to the original track.

Sometimes it is better to record new notes on a separate track to preserve the integrity of the original track, or if you are planning to use Music Printing to print separate parts (such as for first and second violin) that are re-recorded using the same timbre.

To record on a second track using the same timbre:

1. Press the desired TRACK SELECT button to select the track on which you wish to record.

The TRACK SELECT button begins blinking.

2. Press RECORD.

The new notes are recorded on the track with the blinking button. If no other TRACK SELECT buttons are lit, you hear all other recorded tracks.

After recording the same timbre on two or more different tracks, you can bounce, or merge, them to one track once you are satisfied with the recorded sequence. (See the section "Editing whole tracks.")

Selective track monitoring

If you are recording many tracks, you may not want to listen to all previously recorded tracks while recording new ones.

To record while monitoring selected tracks:

1. Press the TRACK SELECT button(s) of the track(s) you want to monitor.

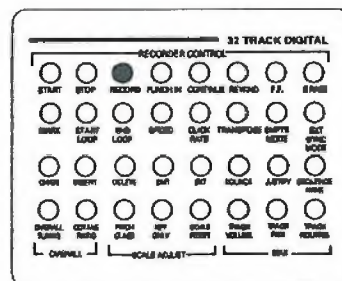
The buttons of the selected tracks light, and the last one pressed blinks.

2. Press the TRACK SELECT button of the track on which you want to record.

The button of the selected track blinks, and the buttons of the previously soloed tracks remain lit.

3. Press RECORD.

As you record, you hear only the tracks with lit or blinking TRACK SELECT buttons. The notes you play are recorded on the track with the blinking button.



RECORD
panel 2

Recording (con't)

Recording without monitoring

There may be times when you want to record without hearing any of the previously recorded tracks. You do this by monitoring an empty track.

1. Press the TRACK SELECT button of an empty track.

The button of the empty track begins blinking.

2. Press the TRACK SELECT button of the track on which you want to record.

The empty track's button lights, and the selected track's button begins blinking.

3. Press RECORD.

You hear only digital metronome and the keyboard timbre as you record.

Recording from the middle of a sequence

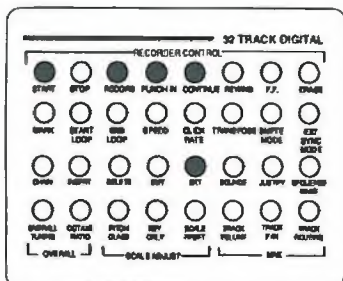
You can enter the record mode at any time while the sequence is playing.

1. Press START to play back the sequence.
2. While the sequence is playing, press RECORD and play on the keyboard.

The RECORD button lights, and any notes played are recorded on the selected track.

You can also use the MARK button to set a starting point for recording anywhere in a sequence. (See the section "Marking a sequence.")

Recording (con't)



START, RECORD, PUNCH
IN, CONTINUE, SKT

panel 2

Punching in

You can record using the PUNCH IN button and erase any previously recorded notes as you record new ones.

1. Recall to the keyboard (SKT) the timbre that matches the timbre of the track you want to punch in.
2. If the keyboard timbre is recorded on more than one track, solo the track on which you want to record.
3. Play back the sequence to the point where you want to punch in.

■ Press START to hear only the soloed track.

■ Press RECORD if you want to hear all other tracks.

4. Press PUNCH IN after the last note preceding and before the first note of the passage you want to change.

Both the PUNCH IN and RECORD buttons light.

The previously recorded notes are erased as you record new notes over them.

5. When finished, press PUNCH IN a second time or press CONTINUE.

Erasing and recording stop, and the sequence continues to play.

Punching in (con't)

The Memory Recorder does not start or stop erasing in the middle of a note.

- If you press PUNCH IN between two notes (after one has ended and before the next one begins), the erasing begins immediately.
- If you press PUNCH IN in the middle of a note, the erasing begins right after the note ends.
- If you press PUNCH IN a second time to stop recording during a held note, the recorder does not stop erasing until the note ends. The complete note is eliminated.

PUNCH IN can be used to simply erase a note or notes without recording new ones. However, even if you only want to erase notes, the keyboard timbre must be the same as the timbre on the blinking track.

Recording (con't)

Using a foot switch to punch in

A foot switch, used to punch in, frees your hands for the keyboard.

Connect the foot switch output to the FOOT SWITCH jack on the back of the keyboard unit labeled PUNCH IN/OUT.

To start punching in:

- Press the foot switch once and release it.

To stop punching in, press the foot switch again.

The info button

You use the INFO button to get information about the sequence in the Memory Recorder.

1. Press INFO.

The button lights, and the display window shows

PRESS BUTTON FOR
INFORMATION

The TRACK SELECT buttons of all tracks containing notes light (or blink when the current position is beyond the last note on the track).

2. Press the START button.

The display window shows the number of notes that can be recorded in the remaining amount of memory.

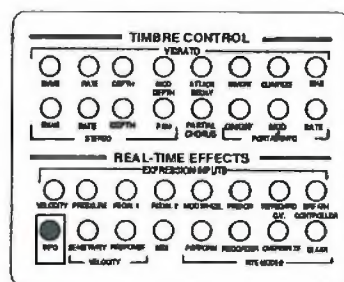
3. Press a TRACK SELECT button.

The first note recorded on the track sounds. The display window shows the track number, the number of notes recorded and the name of the timbre.

4. Press a PARTIAL TIMBRE button.

The display window shows the number of voices and number of timbre frames in that partial timbre of the keyboard timbre.

When you have finished using the INFO button, press it so that the light goes out.



INFO
panel 5

Click tracks

You can record a sequence with a changing tempo by using a click track.

Recording with a click track

The clicks generated by the digital metronome occur at a steady rate. Although you can change the click rate at any time during recording, the click rate remains the same from one bar to the next. This does not lend itself to certain types of musical expression, such as a cadenza, *accelerando* or *ritard*.

Any track can be used to control the output of the digital metronome. Tracks used this way are called **click tracks**.*

You can record a click track by tapping the beat on a key on the keyboard. Percussion timbres are easiest to work with, but any timbre may be used.

You may want to record different parts of the click track on different tracks at different tempos and then slide and bounce the tracks together to create the final click track. The justified mode should be used in this procedure.

You can record some parts of your sequence with the digital metronome and others with a click track. A click track cannot be used to impose tempo changes upon already recorded tracks, however.

* A system limitation allows no more than 60 seconds between clicks.

Using a click track

1. Record a track using a percussion timbre. Play each note at exactly the time you want the clicks to sound.
2. Press and hold **CLICK RATE** while you press the appropriate **TRACK SELECT** button.

The display window shows

CLICK: TRACK [number]

3. Press and hold **TRACK VOLUME** while you press the same **TRACK SELECT** button, release both buttons and turn the control knob to zero.
4. Press **START** or **RECORD**.

A click sounds for every note recorded on the click track. If you are in the justified mode, recorded notes are justified to these clicks.

To return to the digital metronome:

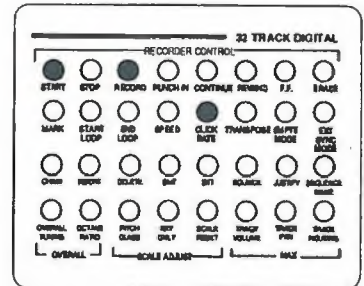
1. Press **CLICK RATE** and hold it down.

The display window shows

CLICK: TRACK [number]

2. Press the **TRACK SELECT** button of the click track.

The click source is changed back to the digital metronome and the display window shows the current click rate.



START, RECORD,
CLICK RATE
panel 2

Click tracks (con't)

External clicks

You can use a click from an external source to control the sequencer.

External clicks that can be used include

- a live click or percussive sound that has been recorded on tape and conditioned using a timing interface module;
- a SMPTE-driven metronome that generates a trigger pulse from SMPTE time code recorded on tape;
- a drum machine or sync box that generates a trigger pulse based on a sync code (such as FSK) recorded on tape.
- any TTL standard trigger pulse (2 volts or more).

See the manual *Studio Operations* for complete instructions.

Using an external click track

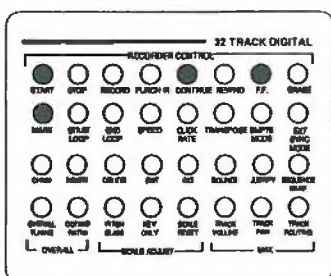
You can record your sequence to an external click fed through a pulse conditioner into the EXTERNAL CLOCK IN jack on the Synclavier control unit.

You can also record the external click onto a click track in the sequencer and proceed as explained in "Recording with a click track."

Both procedures are explained fully in the section "External click tracks" in the manual *Studio Operations*.

Marking a sequence

If you want to start recording at some point other than the beginning of the sequence, you can set a mark point.



START, CONTINUE
F.F., MARK
panel 2

Setting a mark point

To set a mark point while the sequence is stopped:

1. Press and release the MARK button.

The display window shows

M [measure]:[beat]
MARK POINT: ON

2. Use the control knob to set a starting beat number.
3. Press the START button.

The sequence plays from the specified beat.

To set a mark point while the sequence is playing:

1. Press the START button to play the sequence.
2. Press and hold the MARK button.

The display window shows

M [measure]:[beat]
MARK POINT: ON

3. Press CONTINUE at the desired mark point and release both buttons.

The display window shows a new starting measure and beat.

4. Press START.

The sequence plays at the specified mark point.

Marking the first recorded beat

If you are working on a particular track that starts after the beginning of the sequence, you can set the mark point to the first recorded beat of the track.

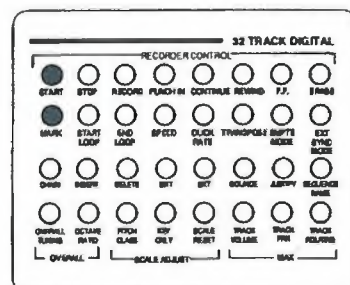
1. Press and hold the MARK button.

The display window shows

M [measure]:[beat]
MARK POINT: ON

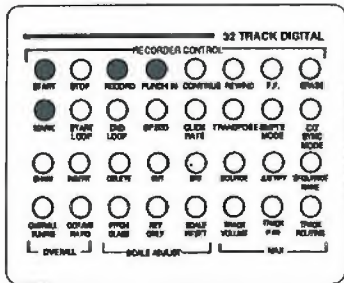
2. Press the desired track button and release both buttons.
3. Press START.

The sequence begins playing at the first recorded beat of the selected track.



START, MARK
panel 2

Marking a sequence (con't)



START, RECORD,
PUNCH IN, MARK
panel 2

Clearing a mark point

You can clear a mark point using either of the following methods.

Method 1.

1. Press MARK.
2. Use the control knob to set the mark point to zero.

Method 2.

1. Press and hold MARK.
2. Press a TRACK SELECT button containing an empty track. The display window shows

M 0:0.000
MARK POINT: ON

When a mark point has been set, pressing START once or twice starts the sequence from the designated mark point. RECORD and PUNCH IN also start the sequence from the mark point.

Turning the mark start feature on and off

You can turn off the mark start feature while retaining the mark point in memory.

1. Press and hold the MARK button.
2. Press the STOP button. The display window shows

M [measure]:[beat]
MARK POINT: OFF

When you press START, the sequence starts at the beginning.

Even when the mark point is disabled, it can be set or changed using any of the methods described previously.

To turn the mark start feature back on:

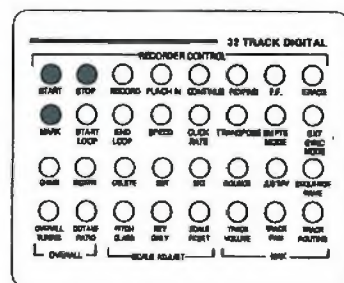
1. Press and hold the MARK button.
2. Press the START button. The display window shows

M [measure]:[beat]
MARK POINT: ON

When you press START, the sequence starts at the previous mark point.

The on/off status of the mark start feature is displayed whenever the mark button is pressed. The status does not change when you set or change the mark point. The default status is "Off."

Mark points are saved with a sequence; the on/off status of the mark start feature is not.



START, STOP, MARK
panel 2

Recording with a 96-voice poly system

With a 96-voice poly system, you can record sequences that have up to 96 voices sounding simultaneously.

Recalling a timbre in the 96-voice poly system

When you recall a timbre with a 96-voice poly system, the sound files associated with the timbre are loaded into the preferred poly bin (poly bin 1, by default). The preferred poly bin is the poly bin assigned to the keyboard.

As sound files are loaded into the preferred poly bin, unnecessary sound files—those not part of the recalled timbre or of any track timbre in the current sequence—are erased as more room is required. If all of the sound files of the recalled timbre still cannot fit into the preferred poly bin, some are loaded into another poly bin. If there is insufficient memory in all three poly bins, an error message appears.

Out of room in sample memory

Once a sound file is loaded into a poly bin, it remains there until it is erased from poly memory.

Changing the preferred poly bin

As you recall new timbres to record multiple tracks in a 96-voice poly system, you will want to change the preferred poly bin so that the sound files of the sequence are spread evenly over the three poly bins.

You can do this from the keyboard control panel.

1. Press and hold the TRACK ROUTING button.

The button lights. The first, second and third numbered buttons under TIMBRE/SEQUENCE STORAGE blink.

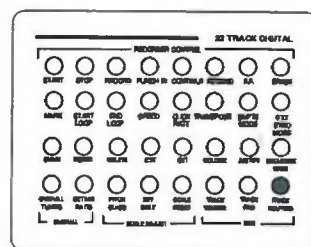
2. Press any key on the keyboard.

The first, second and third numbered buttons under TIMBRE/SEQUENCE STORAGE continue to blink.

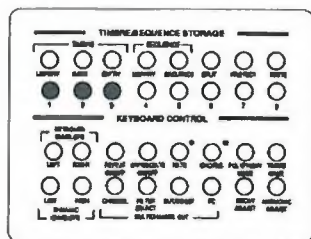
3. Press the numbered button corresponding to the preferred bin.

The selected bin appears on the second line of the keyboard display window.

Sound files of any timbre recalled to the keyboard after you make the assignment are loaded into the preferred bin. The assignments do not affect the current keyboard timbre.



TRACK ROUTING
panel 2



TIMBRE/SEQUENCE
STORAGE Numbered
buttons 1, 2 and 3
panel 4

Recording with a 96-voice poly system (con't)

Assigning track timbres to specific poly bins

The timbre on each track of a sequence is automatically assigned the poly bin of the timbre it is recorded with.

For example, if you recorded a track with a timbre that you recalled when the preferred poly bin was poly bin 1, then that track timbre is also assigned to poly bin 1. Even if the sound files associated with the track timbre were loaded into poly bin 2 because the preferred poly bin 1 was full, the track timbre nonetheless is assigned to poly bin 1.

It is a good idea, after recording a multiple-track sequence with a 96-voice poly system, to check the track timbre poly bin assignments and make changes as necessary. You can, of course, assign track timbres to specific poly bins at any time during the recording.

Assigning track timbres to specific poly bins does not change the bin location of any already loaded sound files. To make sure all sound files are loaded into their proper bins:

1. Assign each track to a poly bin as described on the following page.
2. Store the sequence on disk (see "Storing, recalling and playback").
3. Erase the sequence.
4. Recall the sequence again.

As the sequence is placed into memory, all the sound files associated with the track timbres are loaded into their assigned poly bins.

Assigning track timbres to specific poly bins (con't)

You can assign sound files of each track timbre of the current sequence to a different poly bin.

1. Recall the sequence.
2. Press and hold TRACK ROUTING.

The button lights. The first, second and third numbered buttons under TIMBRE/SEQUENCE STORAGE blink.

3. Press the TRACK SELECT button corresponding to the track you want to assign.

The TRACK SELECT button lights. The first, second and third numbered buttons under TIMBRE/SEQUENCE STORAGE continue to blink.

4. Press the numbered button corresponding to the bin to which you want the track timbre assigned.

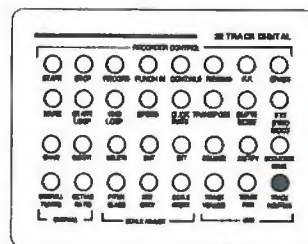
The selected poly bin appears on the second line of the keyboard display window.

Poly Bin: 1

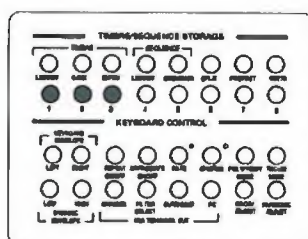
5. Store the sequence.

The poly bin assignments of each track timbre are stored with the sequence. If you do not assign a poly bin to a track, the preferred (keyboard) poly bin is automatically assigned.

Whenever the sequence is recalled, the sound files associated with each track timbre are loaded into the assigned bins.



TRACK ROUTING
panel 2



TIMBRE/SEQUENCE
STORAGE Numbered
buttons 1, 2 and 3
panel 4